

РОЗДІЛ XIII. ПРОБЛЕМИ РОЗВИТКУ ДІТЕЙ

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MAIN METHODOLOGICAL APPROACHES TO FORMING ARTISTIC-PERFORMING VALUES OF TEENAGERS IN THE PROCESS OF LEARNING SINGING

The article highlights the problem of forming artistic-performing values of teenagers in the process of learning singing in extracurricular activities. The concept of “values”, “value orientations”, “artistic values”, “artistic-performing values” is considered. A number of interrelated scientific approaches are revealed as a methodological basis for the formation of the phenomenon under study, namely: multicultural-national, activity-reflexive, axiological, personal. The important place of learning singing in performance activities, as well as in clarifying the issues of formation of students’ values in the direction of awareness of various musical images, was established.

Key words: *artistic-performing values, personality, teenagers, learning singing, extracurricular activities.*

Introduction. Today’s realities require rethinking of the specifics of educational processes with the aim of forming Ukrainian society. Under such conditions, formation of a personality with social activity, a creative attitude, established value orientations is an important aspect of the specified process.

The effectiveness of art education is undoubtedly ensured by the implementation of a complex of various expedient methods for the purpose of solving different scientific tasks. During the formation of teenagers’ artistic-performing values in art classes and in extracurricular activities, the invention of research methods depends on its purpose and tasks, as well as on the specificity of the subject and theoretical-methodological support. In addition, the effectiveness of the phenomenon under study depends on the adequate choice of methods in the direction of development and substantiation of a specific methodology, which is determined by the chosen topic.

Analysis of current research. According to O. Shcholokova, the study of scientific work in the circle of the chosen subject shows that value orientations are considered one of the priorities of the culture formation. From the positions of O. Rostovskyi and O. Rudnytska, value orientations are considered in the context of musical perception development.

According to the concept of V. Butenko and I. Ziaziun, values are explored in the process of aesthetic attitude to reality and art. Therefore, the study of scientific sources proves that theory and practice accumulated experience in the formation of value orientations and artistic values of the individual. However, certain aspects of this problem require clarification. In particular, the methodological foundations of teenagers' artistic-performing values formation need justification and development.

The aim of the publication is theoretical substantiation of the problem of formation of artistic-performing values of teenage students during learning singing in the area of determining its methodological basis.

Research results. Systematization and generalization methods enabled to find out that the organized process of musical perception and awareness of artistic phenomena, taking into account the age characteristics of students, is one of the most important prerequisites for the formation of artistic-performing values (Ma Chen, 2017). Carrying out extracurricular activities ensures student's artistic and aesthetic development, forming his creative abilities, practical experience, mastery of knowledge in the field of national and world culture and art. In addition, the artistic direction contributes to the acquisition by students of artistic-performing values during active artistic activity (in our study, singing activity).

By means of the conducted conceptual and retrospective analysis, it was clarified that the effectiveness of learning singing was determined by the presence of artistic-performing values, value orientations, tastes and preferences of teenagers. In our study, attention is focused on learning singing in extracurricular activities as a mandatory component of the formation of teenagers' artistic-performing values. This is explained by the fact that during learning singing the performance experience is enriched, the palette of emotional experiences and value orientations expands (Li Zhuytsin, 2018).

Therefore, the goal of learning singing in extracurricular activities is personal development of the student, enrichment of his emotional and aesthetic experience during the perception and interpretation of vocal and choral works, as well as formation of tastes, preferences, needs, and values during creative self-realization.

There are different approaches to the interpretation of the concepts of "values", "value orientations". For example, "values" are identified with needs, beliefs, spiritual phenomena of human existence (Goncharenko, 1997). In addition, "values" are understood as formation of a person's

consciousness and self-awareness, reflection of actual life needs, identification of interests, views. Therefore, values are considered stable beliefs of a person, which are conditioned by ideal models of the significance of objects in the surrounding world. Value orientations are complex formations that reflect different levels and forms of social and individual interaction in an individual and his understanding of the processes of the surrounding world (Krivonos, Demchenko, 2011). Artistic and value orientations give the student the opportunity to learn basic artistic values and use them in life. In the field of art education, values and value orientations are considered in connection with the problem of development of spiritual culture, artistic needs, interests, and evaluations. And it is the singing activity that is the most effective for attracting students to the acquisition of artistic-performing values, because it effectively stimulates the emotional, sensory and mental spheres.

As a result of the analysis of the state of scientific development of the problem, it was established that formation of artistic-performing values of teenagers takes place as a stable integrative process, which is manifested in aesthetic and figurative emotions regarding vocal and choral works, motivation for performing activities, which is later formed into a certain position of the student's personality and becomes characteristic of his cultural and artistic beliefs.

The study and substantiation of the problem of forming artistic-performing values of teenagers involves the use of methodological approaches that create a scientific basis for the development and implementation of the author's methodology. The method of systems-structural analysis made it possible to determine that the methodological basis of the formation of the specified construct consists of a number of effective approaches that are interconnected. Among them: multicultural-national, activity-reflexive, axiological, personal.

In music education, the multicultural-national approach becomes a methodological basis in the processes of creation, understanding, storage and transfer of values and contexts that are reflected in musical works of art and characterize different cultures and periods. The presented approach has features of dialogue, polylogue, and is justified by the spread of multicultural space.

During multicultural education, teenage students grasp the leading value orientations of civilization, join the treasures of their native culture. This has a positive effect on the enrichment of their spiritual, moral and

socio-cultural experience. Through the introduction of the chosen approach, the knowledge of national and world culture is formed and deepened in teenagers, and artistic-performing values are formed.

The multicultural-national approach contributes to the formation of artistic-performing values of teenagers, development of their performing abilities and activation of creative possibilities. It should be emphasized that this approach leads to the development of interest and respect for native artistic phenomena and the art of other nations. This makes it possible to perceive, understand, transmit and create musical values within the native or other musical traditions.

The multicultural-national approach provides an opportunity to build an ethno-oriented musical-educational, musical-upbringing, musical-informational environment. A great role is played by the regional educational and cultural environment, in which a person realizes his own spiritual and artistic desires and needs, masters ethnic spiritual and musical values, ways of communication on a tolerant multicultural basis.

Multifaceted studies in the field of musicology, music pedagogy and psychology are devoted to the multifunctionality of musical art, which not only solves the task of students' art education, development of their visual and emotional sphere, creative abilities, opportunities and cognitive interests, but is also considered as a mechanism for the development of multiculturalism and an element of spiritual culture of the individual. The described processes ensure formation of artistic-performing values of the younger generation.

In general, the multicultural-national approach implements the strategy of cultural variability and enables creation of a multicultural environment. Such processes stimulate students to engage in dialogic communication, cognitive actions, and involvement in national and general cultural art samples. Introduction of a multicultural-national approach to the model of the methodology of forming artistic-performing values of teenagers is connected with formation and deepening of knowledge about national and world culture.

Based on the multicultural-national approach, national characteristics, worldview, attitude to events and phenomena of reality are concentrated in artistic images. Taking this into account, national art is better understood by students than examples of world culture. Works of national art have a powerful effect on the schoolchildren's consciousness. Therefore, as noted by H. Padalka, involvement of students in the artistic

values of national art gives them the opportunity, due to genetics, to decipher the chosen content of the work (Padalka, 2008, p. 65). Undoubtedly agree with the position of H. Padalka that thanks to the national one can learn to realize the beautiful in universal dimensions (Padalka, 2008, p. 65). The opinion of L. Poberezhna is unanimous regarding the harmonization of national and intercultural, which should become the basis of a person's aesthetic attitude to artistic phenomena.

In the plane of our research, it is worth pointing out that development of the issue of the activity-reflexive approach is of great importance for scientists and practitioners. This is caused by a number of circumstances, including: the motivation of educational activities, which strengthens formation of consciousness, purposefulness, and also stimulates the need for self-determination, self-realization, self-esteem, self-education, etc.; understanding of the student as a subject of creative activity within the multicultural educational space.

The introduction of an activity-reflexive approach to our methodology allows us to study personal worldview orientations taking into account their essential features. The outlined approach enables students to learn information about other cultures, to find out what is common and special in the traditions and cultural values of peoples (Zhao Wenfang, 2014). Artistic actions are related to the individual's ability to perform practical activities and their reflexive evaluation, which requires artistic-performing values for this. In general, the educational work of a teenager should become a subjective parameter of his productive practice (in our study, singing activity) and causes the process of formation of artistic-performing values.

It is worth considering the relationship between the concepts of "practice", "activity", and "reflection". The essence of practice is that it acts as a unity of objective and subjective (Pyatnytska-Pozdniakova, 2003). However, activity performs the function of ensuring activity, revealing the subject's content and purpose. Under such conditions, the student's educational actions should become a subjective parameter of his practice (in our work, singing). For this study, the positions of psychological science regarding the structure of activity play an important role. In them, practical and theoretical aspects are worked out as a system. In addition, there are mental processes that provide, together with consciousness, exciting, regulating and evaluative actions. This opinion of scientists proves that the student's personality, which develops and is self-realized

in educational activities, is a system marked by multicultural features and determined by its artistic content.

In general, the methodological approaches described above, the involvement of a student-centered approach to our methodology ensures personal artistic development, taking into account artistic-performing values. It refers to the role of artistic phenomena in the formation of perception, abilities, memory, imagination, feelings, emotions, etc. The introduction of this approach makes it possible to raise teenagers' interest in the art of music, within the framework of which singing actions are aimed at clarifying one's own artistic potentials, unique artistic gifts for the formation of artistic-performing values. A well-founded personal approach ensures development of the worldview problem in the context of various types of practically productive activity based on the students' individual abilities and capabilities.

The axiological approach helps to implement the issue of the development and functioning of values as the foundation of personal qualities, the value determination of the consciousness and behavior of the individual, the use of principles, conditions, methods of perception, comprehension, creative enrichment of values in the course of the personality formation. The study and analysis of scientific sources gives an idea of the state of study of the problem of axiological approaches. Thus, spiritual values are substantiated in the scientific work of I. Bekh, V. Driapika; scientific explorations in the field of musicology, psychology of artistic creativity form the basis of the concepts of O. Oleksiuk, H. Padalka, V. Shulhina, et al. In the works of I. Kovalov, the specifics of aesthetic values and ideals formation in the field of musical culture in the younger generation are considered in detail, and the pedagogical conditions for ensuring the artistic and valuable attitude of the younger generation to the contents of musical art are also determined.

The material presented above substantiates the scientists' generalization about the important role of reflection in the process of art education, which affects the process of self-knowledge and self-realization of the inner sphere in relation to the awareness of artistic phenomena. Therefore, in the course of reflection, the student's personal aspirations and preferences are compared with worldviews reflected in works of art. As H. Padalka rightly suggests, implementation of axiological guidelines in learning singing activates the problem of forming their artistic-performing values as a system of meanings of a person's life, characteristic of his inner and mental life and aimed at the application of humanistic values in practice (Ma Chen,

2017). From these foundations, implementation of axiological approach in the singing education of teenage students is an important means of ensuring the effectiveness of formation of their artistic-performing values.

The application of the principles contributes to the argumentation of content elements, the structure of the researched process of forming artistic-performing values of teenage students during singing activities. In the fundamental positions of the scientists, it is emphasized that organization of the learning process is always based on general principles that are associated with the achievement of the intended tasks in relation to the selected phenomena and the optimality of choosing any of the options for the artistic result.

The study of these scientific samples shows that I. Bekh, S. Honcharenko, I. Ziaziun, H. Padalka, O. Rostovskyi, et al. in their scientific investigations of artistic phenomena consider the problem of effective principles. In general, O. Rostovskyi substantiates the interpretation of regular actions and, in the pedagogical process, in his scholarly works. The scientist presents two groups of actions that contribute to the formation and development of musical perception, which are related to artistic-performing values. The first group consists of regularities that are implemented during the formation of an artistic worldview, which take into account their content and conditions of their application. The second group is built by regularities, which are used taking into account and realizing the nature of students' actions, the content and methods of developing art, in the course of the action of any priority factors.

Such a vision of the problem makes it possible to study regularities as unpredictable constancy, as well as connections between phenomena and basic methods of activity. It is worth pointing out that scientists distinguish between regularity and law, due to the fact that regularity is inherent in the initial stage of learning the dependence between phenomena. It should be emphasized that the law reflects a more in-depth and specific relationship between such facts.

The use of the principles of teenagers' artistic-performing values formation involves emphasizing the essence of the concept of "principle". Therefore, the main principles of education are the leading guidelines for the effective value of improving productive actions. O. Rostovskyi argues that the requirements for the educational process, the use of which contributes to its effectiveness, create the content of a set of principles.

Therefore, the principle makes it possible to implement pedagogical concepts that ensure implementation of the activity category.

Therefore, it should be noted that the principle ensures implementation of the laws and regularities, the application of the purpose, tasks, content of training, which are characterized in such a way as to enable their application as a practical goal of their norms. It is worth noting that it is effective to single out the principle as a reference point within the scope of clarifying tasks for the purpose of effective interaction of various directions, aspects of pedagogical actions. In general, the greatest general trends in the clarification of educational tasks are reflected in the principles.

Researchers in the field of art pedagogy claim that the principles are introduced as leading positions that determine essential content, leading tasks for music education. Taking such requirements into account makes it possible to obtain the results of students' understanding of artistic content. Therefore, the principles absorb the generalized regularities of art education, as well as its separate components that are combined into a whole. The principles are singled out by H. Padalka as a normative-objective foundation, which is determined by the quality of development of pedagogical, psychological, sociological spheres of science, as well as artistic culture.

The above-described principles (of holistic participation, continuity and consistency of creative actions, unity of pedagogical and aesthetic activities), which are used in pedagogical science, became the basis for substantiating the specific principles of the formation of artistic-performing values of teenagers. In addition, in the course of the artistic and aesthetic development of the younger generation, the principled position of the unity of general cultural, national, regional aspects of art education, in particular, learning singing, acquires a convincing significance (Yutsevich, 1998). Implementation of national levers contributes to the development of students' feelings of patriotism, love for their native land, Motherland, and native language. The general cultural aspect provides an opportunity for the student's artistic development on the basis of taking into account culturally relevant polyartistic features (dialogue of cultures, connection between art forms) in art education and training.

Conclusions. Therefore, this publication makes it possible to generalize that students' value orientations are a stable integrative psychological formation that manifests itself in emotions, in the motivation for actions, behavioral reactions, which is later formed into a certain position of the individual and becomes a characteristic of his cultural and artistic beliefs.

With the help of values, the degree of socio-cultural significance of a certain artistic phenomenon and its influence on the formation of students' artistic needs is described. The very process and procedure of selecting artistic values is ensured by evaluation, and the focus of the student's artistic performance on a certain artistic value creates a value orientation. It is determined that the methodological basis is created by a number of interrelated approaches: multicultural-national, activity-reflexive, axiological, personal.

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АНОТАЦІЯ

Кун Лінжань. Основні методологічні підходи до формування художньо-виконавських цінностей підлітків у процесі навчання співу.

У статті висвітлюється проблема формування художньо-виконавських цінностей підлітків у процесі співацького навчання в позашкільній діяльності. Розглянуто сутність понять «цінності», «орієнтації на цінності», «мистецькі цінності», «художньо-виконавські цінності». Низка взаємопов'язаних наукових підходів визначається як методологічна основа для утворення досліджуваного явища, а саме: мультикультурна національна, рефлексивна, аксіологічна, особиста. Встановлено важливе місце навчання в галузі виконання, а також у з'ясуванні питань формування цінностей учнів у напрямі усвідомлення різних музичних образів.

Ключові слова: мистецькі цінності, художньо-виконавські цінності, особистість, підлітки, співацьке навчання, позашкільна діяльність.